Department of Music
University of Alberta

Madrigal Singers

Leonard Ratzlaff, Conductor
Marvin Dueck, Assistant Conductor

Special guests
Nora Bumanis, harp
Janet Scott Hoyt, piano
Jolaine Kerley, soprano

Saturday, March 3, 2007 at 8:00 pm
Douglas J Cardinal Performing Arts Centre
Grande Prairie, Alberta

Program

Vier Quartette Op 92 (1877) — Johannes Brahms (1833 –1897)
O schöne Nacht (1800–1875)
Spätherbst (1821–1902)
Abendlied (1813-1863)
Warum? (1749-1832)

guest
Janet Scott Hoyt, piano

Rex Gloriose Martyrum from *Six Latin Hymns* — Otto Olsson (1879 – 1964)

Terrae Cedunt Curae — Ludvig Norman (1831-1885)

Benedictio — Urmas Sisask (b. 1960)

Marvin Dueck, conductor

Mirjams Siegesgesang D 942, (1828) — Franz Schubert (1797–1828)

guests
Janet Scott Hoyt, piano
Jolaine Kerley, soprano

Intermission

Aftonen — Hugo Alfven (1872-1960)

Kung Liljekonvalje — David Wikander (1884-1955)

Och jungfrun hon går I ringen — Arranged by Hugo Alfven

Sonata for Harp — Jan Ladislav Dussek (1760-1812)
Allegro
Andantino
Rondo Allegro.

guest
Nora Bumanis, harp

Two Eastern Pictures (1911) — Gustav Holst (1874–1934)

Madrigal Singers Female Chorus
Nora Bumanis, harp

Cantique de Jean Racine (1865) — Gabriel Fauré (1845–1924)

Nora Bumanis, harp

Die Spröde — Hugo Wolf (1860-1903)
Die Bekehrte
The last rose of summer — arr. Britten (1913-1976)

Jolaine Kerley, soprano
Janet Scott Hoyt, piano

Zefiro Torna (Zephyr returns) c.1614 — Claudio Monteverdi (1567–1643)

Fire! Fire! — Thomas Morley (c.1557-1602)

University of Alberta Madrigal Singers, 2006-2007
Leonard Ratzlaff, Conductor
Marvin Dueck, Assistant Conductor

Soprano
Suzanne Abele
Irene Bosma
Kim Denis
Amy Gartner
Christine Jones
Alison Kilgannon
Brynn Macdonald
Connie McLaws
Erin Passmore
Shelley Roth
Stephanie Sartore
Gillian Scarlett

Alto
Taryn Boston
Lisa Bromley
Christine Browne-Munz
Jeanie Casault
Angela Chiang-Sloman
Tamara Guillaume
Bronwen Harvey
Erin Hooper
Kristel Nelson
Jessica Rider
Sima Shamsi
Abra Whitney

Tenor
David Archer
Anthony Bacon
Jeremy Block
Michael Buttrey
Iain Gillis
Jonathon Hamill
Ryan Herbold
Caleb Nelson

Bass
Kyle Carter
Marvin Dueck – Graduate Assistant
Jonathon Kilgannon
Yu-Ting Lin
Brendon Lord
Damon MacLeod
Adam Robertson
John M Scott
Jordan van Biert
Anthony Wynne

Vier Quartette (Four Quartets)

schöne Nacht

O schöne Nacht!
Am Himmel märchenhaft
Erglänzt der Mond in seiner ganzen
Pracht; Um ihn der kleinen Sterne
liebliche Genossenschaft.

Es schimmert hell der Tau
Am grünen Halm; mit Macht
Im Fliederbusche schlägt
die Nachtigall;
Der Knabe schleicht zu seiner
Liebsten sacht -
O schöne Nacht!

Text: Georg Friedrich Daumer

O lovely Night

O lovely night!
In the heavens, the moon gleams
magically in all its splendour;
about it, the sweet comradeship
of tiny stars.

The dew glimmers brightly
on the green blades of grass;
with great power, the nightingale
sings out in the elder-bush;
the young man steals quietly
to his sweetheart-
O lovely night!

Translation: Emily Ezust

Spätherbst

Der graue Nebel tropft so still
Herab auf Feld und Wald und Heide,
Als ob der Himmel weinen will
In übergroßem Leide.

Die Blumen wollen nicht mehr blühn,
Die Vöglein schweigen in den Hainen,
Es starb sogar das letzte Grün,
Da mag er auch wohl weinen.

Text: Hermann Allmers

Late autumn

The grey mist drops down so silently
upon the field, wood and heath
that it is as if Heaven wanted to weep
in overwhelming sorrow.

The flowers will bloom no more,
the birds are mute in the groves,
and the last bit of green has died;
Heaven should indeed be weeping.

Translation: Emily Ezust

Abendlied

Friedlich bekämpfen
Nacht sich und Tag:
Wie das zu dämpfen,
Wie das zu lösen vermag.

Der mich bedrückte,
Schläfst du schon, Schmerz?
Was mich beglückte
Sage, was war's doch, mein Herz?

Freude wie Kummer,
Fühl ich, zerrann,
Aber den Schlummer
Führten sie leise heran.

Und im Entschweben,
Immer empor,
Kommt mir das Leben
Ganz wie ein Schlummerlied vor.

Text: Friedrich Hebbel

Evening Song

Peacefully does night
struggle with the day:
how to muffle it,
how to dissolve it.

That which depressed me,
are you already asleep, o Pain?
That which made me happy,
say, what was it, my heart?

Joy, like anguish,
I feel has melted away,
but they have gently
invoked slumber instead.

And as I float away,
ever skyward,
it occurs to me that life
is just like a lullaby.

Translation: Emily Ezust

Warum?
Warum doch erschallen
himmelwärts die Lieder?
Zögen gerne nieder
Sterne, die droben
Blinken und wallen,
Zögen sich Lunas
Lieblich Umarmen,
Zögen die warmen,
Wonnigen Tage
Seliger Götter
Gern uns herab!
Text: Johann Wolfgang von Goethe

Why?
Why then do songs
resound heavenward?
They would gladly lure down
the stars, which
gleam and wander above;
they would entice Luna's
lovely embraces,
and invoke the warm,
blissful days
of blessed gods -
gladly would they do this!
Translation: Emily Ezust

Rex Gloriose Martyrum
Rex gloriose martyrum,
Corona confitentium,
Qui respuentes terrea
Perducis ad coelestia.

Aurem benignam protinus
Intende nostris vocibus
Trophaea sacra pangimus
Ignosce quod deliquimus.

Tu vincis inter Martyres,
Parcisque Confessoribus:
Tu vince nostra crimina,
Largitor indulgentiae

O glorious king of martyr hosts,
The crown of those
who confess your name,
Who, leaving earthly joys behind,
Are led by you to heavenly things:

So now incline you gracious ear,
And listen to our voices here,
As we recall their triumphs won,
Forgive the sins that we have done.

.

Terrae Cedunt Curae
Terrae cedunt curae
Paci duraturae
Cuncta mors placabit
Coeli lux clarabit

Earthy troubles vanish
(Translation by J Scott)
Earthy troubles vanish
Peace remains
All death reconciled
by illustrious heavenly light

Benedictio
Benedicat vos omnipotens Deus
Pater et Filius et Spiritus Sanctus.
Amen

Blessed are you omnipotent God
Father and Son and Holy Spirit. Amen

Mirjams Siegesgesang

Rührt die Cymbel, schlagt die Saiten,
Lasst den Hall es tragen weit,
Gross der Herr zu allen Zeiten,
Heute gross vor aller Zeit.

Aus Ägypten vor dem Volke,
Wie der Hirt, den Stab zur Huth,
Zogst du her, dein Stab die Wolke,
Und dein Aug' des Feuers Gluth.

Zieh' ein Hirt, vor deinem Volke,
Stark dein Arm,
und dein Aug' des Feuers Gluth.

Und das Meer hört deine Stimme
Thut sich auf dem Zug, wird Land.
Scheu des Meeres Ungethüme,
Schau'n durch die krystall'ne Wand,
Und das Meer hört deine Stimme
Thut sich auf dem Zug, wird Land.

Wir vertrauten deiner Stimme,
Traten froh das neue Land.

Doch der Horizont erdunkelt,
Ross und Reiter löst sich los,
Hörner lärmen, Eisen funkelt,
Es ist Pharao und sein Tross.

Herr, von der Gefahr umdunkelt,
Hilflos wir, dort Mann und Ross.
Und die Feinde, mordentglommen
Drängen nach, den sichern Pfad.
Jetzt und jetzt, jetzt und jetzt

Da horch! Welch Säuseln, Wehen,
Murmeln, Dröhnen.
Horch! Sturm!
'S ist der Herr in seinem Grimme,
Einstürzt rings der Wasser Thurm.
Ross und Reiter, Mann und Pferd,
Umsponnen, eingewickelt im Netze
der Gefahr.
Zerbrochen die Speichen ihrer Wagen,
Todt der Lenker, todt das Gespann!

Miriam's Song of Victory

Sound the cymbals, strike the strings,
Let the echoes bear it afar,
The Lord is mighty forever,
He is greater today, than of yore!

Hither out of Egypt Thou dost go
before the people
Like a shepherd, armed with his staff,
Thy staff a pillar of cloud
And a column of fire Thine eye!

Shepherd, go before Thy people,
Strong Thine arm, fiery Thine eye!

The sea hears Thy voice,
The waves are rolled backward and
dry land appears.
Fearful of the monstrous waves,
We stare through their crystal walls.
But the sea hears Thy voice, and
The waves part, forming dry land in
their midst.

Trusting Thy voice,
We enter the new land with joy!

Then the horizon darkens,
Horses and riders charge!
Horns blare, weapons flash!
It is Pharaoh and his army.

Lord, o'ershadowed by danger,
We stand helpless, horse and rider
are upon us.
Our enemies loom murderously close,
Forging ahead toward the safe path.
Closer and closer they come, ever
closer.

But hark! What rustling, what stirring
In the wind, what rumbling!
Hark! A storm!
'Tis the Lord in his fury.
Inward crash the towering waves.
Horse and rider, man and mount, are
Buffeted, ensnared in danger's web;
The wheels of their chariots are
shattered,
The drivers and horses all dead!

Mirjams Siegesgesang (cont'd)
Tauchst du auf, Pharao?
Hinab, hinunter in den Abgrund,
Schwarz wie deine Brust!

Und das Meer hat nun vollzogen,
Lautlos rollen seine Wogen,
Nimmer gibt es, was es barg,
Eine Wüste, Grab zugleich und Sarg.

Schrecklich hat das Meer vollzogen.
Lautlos rollen seine Wogen,
Nimmer gibt es, was es barg,
Frevlergrab zugleich und Sarg.
text, Franz Grillparzer

Miriam's Song of Victory (cont'd)
Will you rise to the surface, Pharaoh?
Deeper and deeper you go, Down into the abyss, Black as your heart.

The sea closes over completely!
Soundlessly the waves roll by.
Never will it yield its contents --
Chaos, coffin and grave in one!

Horrible, the final closing of the sea.
Soundlessly the waves roll by.
Never will it yield its contents --
An unsanctified grave and coffin in one.

Aftonen
Skogan stär tyst, himlen är klar.
Hör, huru tjusande vallhornet lullar.
Kvällsolns bloss sig stilla sänker,
Ner uti den lugna, kalara väg.
Ibland dälder, gröna kullar
mångdubbeld eko kring nejden far...
Text: Herman Sätherberg

The trees are still, the sky clear
Listen to the Waldhorn's song
The evening sun slowly sinks
Into the calm, clear waters
In the valley, amongst the hills,
Rings the echo.

Kung Liljekonvalje
Kung Liljekonvalje av dungen,
kung Liljekonvalje är vit som snö,
nu sörjer unga kungen
prinsessan Liljekonvaljemö.

Kung Liljekonvalje han sänker
sitt sorgsna huvud så tungt och vekt,
och silverhjälmen blänker
i sommarskymningen blekt.

Kring bårens spindelvävar
från rökelsekaren med blomsterstoft
en virak sakta svävar,
all skogen är full av doft.

Från björkens gungande krona, från
vindens vaggande gröna hus små
sorgevisor tona, all skogen är uppfylld
av sus.

Det susar ett bud genom dälden om
kungssorg bland viskande blad, i
skogens vida välden från
liljekonvaljernas huvudstad.

King Lily of the valley from the grove,
king Lily of the valley is as white as snow, now the young king is mourning
he princess Lilly of the valley maiden.

King Lily of the valley is lowering his sad head, so heavy and weak, and his silver helmet shines so pale in the summer twilight.

Around the spider's web of the bier
from the incense plates with their scent of flowersa virak
(incense/olibanum) slowly flows, the whole forest is full of fragrance.

From the rocking crown of the birch,
from the waving green house of the wind small songs of sorrow are sounding, the whole forest is filled with whisper.

A message is whispered through the valley about Royal mourning among whispering leaves, in the wide kingdoms of the forest from the capital of the Lilies of the valley.

Och jungfrun hon går I ringen
Och jungfrun hon går I ringen med rödan gullband,
Det binder hon om sin kärastes arm.

Men kära min lilla jungfruknyt inte så hårdt.
Jag ämnar ej att rymma bort.

Och jungfrrun hon går och lossar på rödan gullband.
Så hastigt den skälman åt skogen då sprang.

(Pang, pang! Ha Ha)
Då sköto de efter honom med femton gevär. Och vill ni mig något, så ha ni mig här.

Two Eastern Pictures
Spring
Spring the warrior hither comes,
Bowstring formed by rows of bees
And his darts tipped with buds
Wound our hearts with sweet love-longing.

Now the trees put forth their flowers,
On the lakes the lilies fair
Show their heads midst the waves
Melting hearts with sweet love-longing.

What fair maid can vie with Spring?
What sweet voice the cuckoo's song?
Or smiling teeth the jasmine's hue?
Or rosy lips the op'ning flowers?

Bending down with blushing buds,
Flaming mango branches wave
To and fro with the breeze
Filling hearts with sweet love-longing.

And within the lotus flower
Dwells her love, the murm'ring bee
Who with kiss and embrace
Satisfies her sweet love-longing.

Word, equal to the Almighty, our only hope,
Eternal light of the earth and the Heavens;

We break the peaceful night's silence,
Divine Saviour, cast your eyes upon us!

Spread the fire of your mighty grace upon us
May the entire hell flee at the sound of your voice;

Disperse from any slothful soul the drowsiness
Inducing it to forget your laws!

Cantique de Jean Racine

Verbe, égal au Très-Haut, notre unique espèrance,
Jour éternel de la terre et des cieux;
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux!

Répands sur nous le feu de ta grâce puissante,
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!

O Christ, sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire immortelle,
Et de tes dons qu'il retourne comblé!

Text: Jean-Baptist Racine

Song of Jean Racine

Word, equal to the Almighty, our only hope,
Eternal light of the earth and the Heavens;
We break the peaceful night's silence,
Divine Saviour, cast your eyes upon us!

Spread the fire of your mighty grace upon us
May the entire hell flee at the sound of your voice;
Disperse from any slothful soul the drowsiness
Inducing it to forget your laws!

Oh Christ, look with favour upon this faithful people
Which has now gathered to bless you.
Receive its singing, offered to your immortal glory,
And may it leave with the gifts you have bestowed upon it!

Die Spröde/The Coy Shepherdess

An dem reinsten Frühlingsmorgen
Ging die Schäferin und sang,
Jung und schön und ohne Sorgen,
Daß es durch die Felder klang,
So lala! Lerallala!

Thyrsis bot ihr für ein Mäulchen
Zwei, drei Schäfchen gleich am Ort,
Schalkhaft blickte sie ein Weilchen;
Doch sie sang und lachte fort:
So lala! Lerallala!

Und ein Andrer bot ihr Bänder,
Und der Dritte bot sein Herz;
Doch sie trieb mit Herz und Bändern
So wie mit den Lämmern Scherz,
Nur lala! Lrallala!

On the clearest of spring mornings
the shepherdess went walking and singing,
young and fair and carefree,
so that it resounded through the fields
so la la! le ral la!

Thyrsis offered her, just for one kiss,
two lambkins, three, on the spot.
She looked at him roguishly for a while, but then went on singing and laughing: so la la! le ral la!

And another offered her ribbons,
and the third his heart;
but she jested with heart and ribbons
as with the lambs:
just la la! le ral la!

Die Bekehrte/The Repentant Shepherdess

Bei dem Glanz der Abendröte
Ging ich still den Wald entlang,
Damon saß und blies die Flöte,
Daß es von den Felsen klang,
So la la! . . .

Und er zog mich an sich nieder,
Küßte mich so hold und süß.
Und ich sagte: Blase wieder!
Und der gute Junge blies,
So la la! . . .

Meine Ruhe ist nun verloren,
Meine Freude floh davon,
Und ich höre vor meinen Ohren
Immer nur den alten Ton,
So la la, le ralla! . .

In the red glow of sunset
I walked silently through the wood.
Damon sat and blew his flute
so that the rocks resounded;
so la la!

And he drew me down to him
and kissed me so gently, so sweetly.
and I said 'blow again'
and the good-hearted lad blew.
so la la!

My peace of mind is now lost,
my joy has flown away,
and I hear in my ears
only the old tone of
so la la! ralla.

Translation: Eric Sams

Zefiro Torna (Zephyr returns)

Zefiro torna, e 'l bel tempo rimena,
E i fiori e l'erbe, sua dolce famiglia
E garrir Progne, e pianger Filomena
E primavera candida e vermiglia.

Ridono i prati, e 'l ciel si rasserena;
Giove s'allegra di mirar sua figlia;
L'aria, e l'acqua, e la terra è d'amour
piena;Ogni animal d'amar si
riconsiglia.

Ma per me, lasso!, tornanoi piú gravi
Sospiri, che del cor profondo tragge
Quella ch'al ciel se ne portò le chiavi;

E cantar augelietti, e fiorir piagge,
E 'n belle donne oneste atti soavi
Sono un deserto, e fere aspre e
selvagge.

Text: Francesco Petrarca

Zephyr returns

Zephyr comes back and brings the lovely weather, Flowers and grass, its sweet family ties, And Philomela warbles, and Procne cries, And spring returns, the white and the pink feather;

The meadows laugh and the sky is serene; Jupiter gladly gazes on his daughter; Love fills the air and the earth and the water; And all the creatures' instincts on love lean.

But to me only come the heaviest sighs That from my heart she will draw out and pull, Who flew away with its keys to the skies;

And small birds singing, and blossoms so full, And lovely women, their acts fair and mild, Are a desert to me, beasts rough and wild.

Translation: Anna Maria Armi

Fire, fire! My heart

Fire, fire! My heart, fa, la, la, la...
Oh help! Alas, oh help!
Ah, me! I sit and cry me
And call for help, alas, but none
comes nigh me,
Fa, la, la, la

From their beginnings in 1978 as a twelve-voice early music ensemble, the **University of Alberta Madrigal Singers** has grown to a choir around 40 singers which draw on music from all periods and styles for their repertoire. The choir's membership is comprised of mainly music students but is open to singers from across campus through auditions each September.

The Madrigal Singers perform in Convocation Hall on campus, and at other venues in Edmonton, including the Francis Winspear Centre for Music and various churches. They have sung frequently as guests of the Edmonton Symphony, including its *Messiah* performances in 2003, and the Alberta Baroque Ensemble, most recently last December. The CBC frequently records their concerts for either regional or national broadcast. Beyond Edmonton, the choir frequently tours Alberta and British Columbia, and in recent years has participated in *University Voices,* a festival of Canadian university choirs held in Toronto. They have performed at the national conference of the Association of Canadian Choral Conductors twice, and in 2005 they were invited to perform at the National Convention of the American Choral Directors Association in Los Angeles.

The Madrigal Singers have been frequent finalists in the CBC Competition for Amateur Choirs, and won first prize in the Mixed Choir category of this competition on four occasions (1992, 1996, 1998 and 2004). International competition successes have included first prizes at the Robert Schumann Competition in Germany in 1995, and the Cork International Competition in Ireland in 1999, and third prize at the Marktoberdorf International Chamber Choir Competition in 1997.

The Madrigal Singers have released four recordings, *Musicians Wrestle Everywhere (1997)*; *Balulalow: Anthems, Carols and Lullabies for Christmas (1999)*, which won the National Choral Award from the Association of Canadian Choral Conductors for best Canadian choral recording that year; *My soul, there is a Country ... (2001),* which features the first recording of British composer Gavin Bryar's *On Photography*, as well as other British and Canadian music; and most recently, *The Passing of the Year* (2004), featuring the world premiere recording of British composer Jonathan Dove's song cycle by that name for double chorus and piano, as well as music for unaccompanied choir and for choir and organ, with the Winspear Centre's new Davis Memorial Concert Organ. Canadian composers featured on these four discs include Andrew Ager, Allan Bevan, Leonard Enns, James Rolfe and Ruth Watson Henderson

A member of the University of Alberta Department of Music faculty since 1981, **Leonard Ratzlaff** obtained his graduate degrees in choral conducting from University of Iowa, working with Don Moses and Richard Bloesch. His dissertation on Bruckner's *Te Deum* earned him the American Choral Directors Association Julius Herford Dissertation Prize. His duties include teaching and co-supervising the U of A's graduate program in choral conducting, and for the past three years he has been Chair of the Department of Music. In addition to his work with the Madrigal Singers, he directs the Richard Eaton Singers, a symphonic chorus that frequently collaborates with the ESO and which has recently appeared at Festival 500 in St. John's NF. He conducted the National Youth Choir of Canada in 2000, and is a past president of the Association of Canadian Choral Conductors. Recent honours include his induction into the City of Edmonton Cultural Hall of Fame and receiving a University of Alberta

Undergraduate Teaching Award (2001), the Richard Eaton Choral Award by the Alberta Choral Federation (2002), the Alberta Order of Excellence (2003) and Member of Order of Canada (2004). He is a frequent clinician and adjudicator across Canada.

Professor **Janet Scott Hoyt** has been a longstanding member of Edmonton's professional music community, and a member of the Department of Music at University of Alberta since 1998, where she has developed a graduate program in piano pedagogy as well as teaching studio piano and chamber music. Completing her studies at U of A with Robert Stangeland, she furthered her studies with Gyorgy Sebok and Menahem Pressler at the Banff Centre and with Cecile Genhart in Europe. A highly sought after collaborative pianist, Scott Hoyt has long been associated with the Banff Centre as coordinator of the collaborative pianist faculty there. Her own performances have included collaborations with numerous international artists, including violinists Sidney Harth and Guillaume Tardif, hornists David Hoyt and Barry Tuckwell, and cellists Tanya Prochazka and Shauna Rolston. She has premiered many works by Canadian composers Violet Archer, Malcolm Forsyth, Srul Irving Glick and Oskar Morawetz, and has several recordings to her credit.

Jolaine Kerley completed her undergraduate and Masters degrees at University of Alberta, majoring in voice and choral conducting. Currently a doctoral student at Indiana University School of Music, Ms. Kerley currently is a Visiting Assistant Professor of Voice at U of A. Her performance experience as a soloist includes appearances with several Edmonton ensembles, including the Alberta Baroque Ensemble, Edmonton Symphony, Pro Coro Canada and the Richard Eaton Singers. Further afield, she has sung with several professional ensembles in Indiana and with the Carmel Bach Festival in California, as well as with chamber choirs in Denmark and Germany. Ms. Kerley has studied with Eva Bostrand, Alan Ord and Harold Wiens in Edmonton, and with Paul Elliott and Mary Ann Hart at Indiana. She sings in all periods and styles, but specializes in early music.

Harpist **Nora Bumanis** is well known to Canadian audiences both as a soloist and duo harpist with Julia Shaw, through several recordings and appearances at various festivals across Canada. Her duo has collaborated with the Madrigal Singers in recording Malcolm Forsyth's choral cycle *Hesperides*, as part of a recording of music for chorus and harp the Madrigal Singers will release next fall. Principal harpist with the Edmonton Symphony since 1980, Ms. Bumanis has taught harp at the University of Alberta for over 25 years, and has developed one of Canada's strongest harp studios at the university level. She also instructs harp at Kings University College and Alberta College Conservatory of Music. She is a graduate of the University of Toronto, where she studied with Judy Loman, and she has also studied with Alice Chalifoux of the Salzedo Harp Colony in Maine, USA.

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